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Indy's **alternative** voice

SARAH URIST GREEN'S EVOLVING ART ASSIGNMENT

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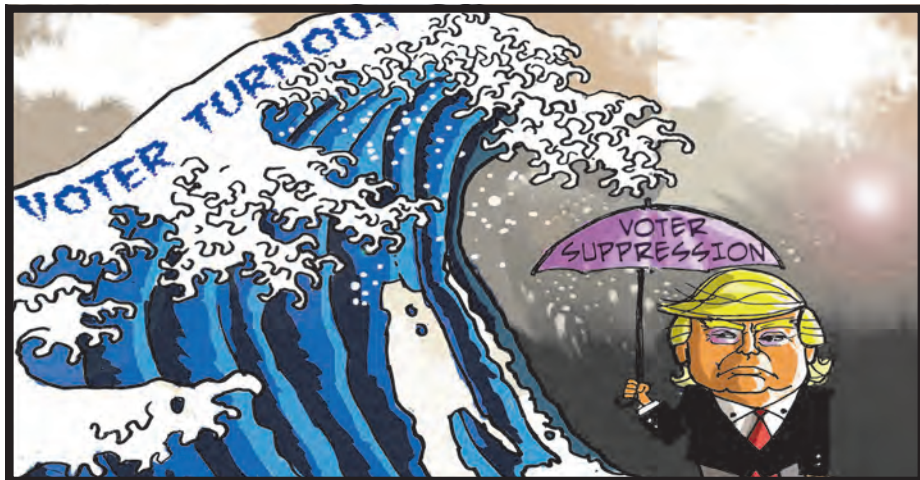
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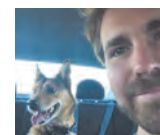
What Indiana politician from the past do you wish was on the ballot today?



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// NUVO STAFF



Laura McPhee
EDITOR
lmcphee@nuvo.net
[@thelauramcphoe](https://twitter.com/thelauramcphoe)
Julia Carson



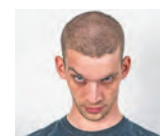
Dan Grossman
ARTS EDITOR
dgrossman@nuvo.net
[@nuvoartsdan](https://twitter.com/nuvoartsdan)
Bill Hudnut



Rob Burgess
NEWS EDITOR
rburgess@nuvo.net
[@robaburg](https://twitter.com/robaburg)
Eugene V. Debs



Seth Johnson
MUSIC EDITOR
sjohnson@nuvo.net
[@sethvtthem](https://twitter.com/sethvtthem)
Julia Carson



Ian McPhee
WEB 1+1 // SOUNDCHECK
ian@nuvo.net
Quailman



Charlie Clark*
PRODUCTION MANAGER
cclark@nuvo.net
Yatish Joshi



Haley Ward
PHOTOGRAPHY // ADVERTISING DESIGNER
hward@nuvo.net
Leslie Knope



Mercer Suppiger
EDITORIAL DESIGNER
msuppiger@nuvo.net
Jonathan Jennings



La'Tia Smith
SALES // MARKETING ASSISTANT
lsmith@nuvo.net
Frank O'Bannon



Nathan Gonzalez
SALES // REPRESENTATIVE
317.808.4603
ngonzalez@nuvo.net
John Tipton



Trice Rias-Thompson
SALES MANAGER
317.808.4608
triesthompson@nuvo.net
Julia Carson



Kathy Flahavin
BUSINESS MANAGER
kflahavin@nuvo.net
Lee Hamilton



Kevin McKinney
PUBLISHER
kmckinney@nuvo.net
Andy Jacobs



WINTER CITYGUIDE
AD RESERVATION DUE NOV. 12

FILM EDITOR: Ed Johnson-Ott, **CONTRIBUTING EDITOR:** David Hoppe, **CONTRIBUTING ARTISTS:** Wayne Bertsch, Mark Sheldon, Mark A. Lee, **CONTRIBUTING WRITERS:** Rita Kohn, Kyle Long, Dan Savage, Renee Sweany, Mark A. Lee, Alan Sculley
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MAILING ADDRESS: 3951 N. Meridian St., Suite 200, Indianapolis, IN 46208
TELEPHONE: (317) 254-2400
FAX: (317) 254-2405 **WEB:** nuvo.net

HARRISON ULLMANN
(1935-2000) Editor (1993-2000)
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LETTER FROM THE PUBLISHER

An End to One Era, Beginning of Another

BY KEVIN MCKINNEY // KMCKINNEY@NUVO.NET

As we approach our 30th anniversary next March, I have an exciting announcement to make about our response to the challenges facing media and our role in Indianapolis.

NUVO is now ready to move more aggressively into digital media as the tools are within reach for us to do so effectively and with sustainability.

To pivot towards digital, we are re-allocating some of our resources away from print. Our print frequency will be reduced from weekly to bi-weekly starting with this issue.

Our weekly print model has served the community and us well these past 29 years. But since 1995, when we first went online, we have seen a slow migration of readers from print to the digital world although retaining a similar total readership.

Our intention is to increase our press run, since the paper will be in circulation for two weeks, and provide more content and advertising with each issue so that your engagement with our print product is even more rewarding.

There are many reasons why now is the time for NUVO to allocate more resources to digital. Society is becoming increasingly polarized while facts are falling out of favor and most news organizations have cut editorial staff due to their failing business models exacerbated by a click-bait culture that fans the flames of tribalism. Our response is a movement towards a more community and solutions-based reporting and the best medium for this is digital.

We believe that you, collectively as our readers and representing a wide socio-economic cohort, know more than we do about the most critical problems fac-

ing our community and have the expertise to help us find the solutions. This process will naturally seek common ground from which to move forward and will by definition help to reduce polarization and improve transparency.

Our most valuable asset is your trust and the best tool for building trust is transparency. We can make statements all day about our intentions to be transparent, but the best way to do so is to create this visible and functional check to our power. The tools are now within reach to make that happen.

Supporting this movement towards transparency is the emergence and success of the membership model. Your membership investment will align our interests even more and is the key to making our checks and balances strategy financially viable. As a member, you will be asked to give of your time, money, expertise, and questions. We will be rolling out the renewed membership program towards the end of this year.

New digital tools are also being rolled out for our advertisers. Clients can now create content on nuvo.net through our directory services and enjoy the benefit of improved search results through a linkage to our SEO. They can link to our stories about them, post events, and build a fan base of our readers to communicate with directly. There are also more opportunities to improve visibility by upgrading event listings, classified ads or company profiles through our automated premium offerings.

It is going to take some time for this transition and some retraining for us and for you.

Please let us know how we are doing. We will be listening. ■



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A CHANGE OF PAGE AND PRIORITIES

Reduced Print Frequency Creates Increased Resources for Digital

BY LAURA MCPHEE // LMCPHEE@NUVO.NET

It's never easy to change something you've been doing the same way for nearly 30 years, especially when that something is tied to a tradition like local newspapers that goes back to the founding of our city and beyond.

But the newspaper business is much different than it was when Indianapolis began in 1820, and the majority of those changes have occurred since we got in the game in 1990.

As an alternative news-weekly, NUVO began as part of a journalism counterculture, a way for voices outside of the mainstream media to be heard. "Giving a voice to the voiceless" was the mantra shared by the more than 150 alternative newsweeklies that would eventually appear in urban areas across the U.S. between 1960-2010.

More than a third of those alt-weeklies have now folded, the majority in the past 10 years, the biggest two alts in the country among them: *L.A. Weekly* and *The Village Voice*.

When *The Village Voice* was closed down in August of this year, owner Paul Barbey issued a statement regretting he wasn't able to save the 63 year-old paper.

"As the first modern alternative newspaper, [*The Village Voice*] literally defined a new genre of publishing [...] it has connected multiple generations to local and

national news, music, art, theater, film, politics and activism, and showed us that its idealism could be a way of life.

"In recent years, *the Voice* has been subject to the increasingly harsh economic realities facing those creating journalism and written media. Like many others in publishing, we were continually optimistic that relief was around the next corner. Where stability for our business is, we do not know

yet. The only thing that is clear now is that we have not reached that destination."

It's no secret that a lack of financial stability has rocked journalism since the advent of the internet with newspapers big and small feeling the heat. There isn't a newspaper in the country that hasn't struggled with an answer to how to stay profitable, if not simply afloat, amid all of these changes.

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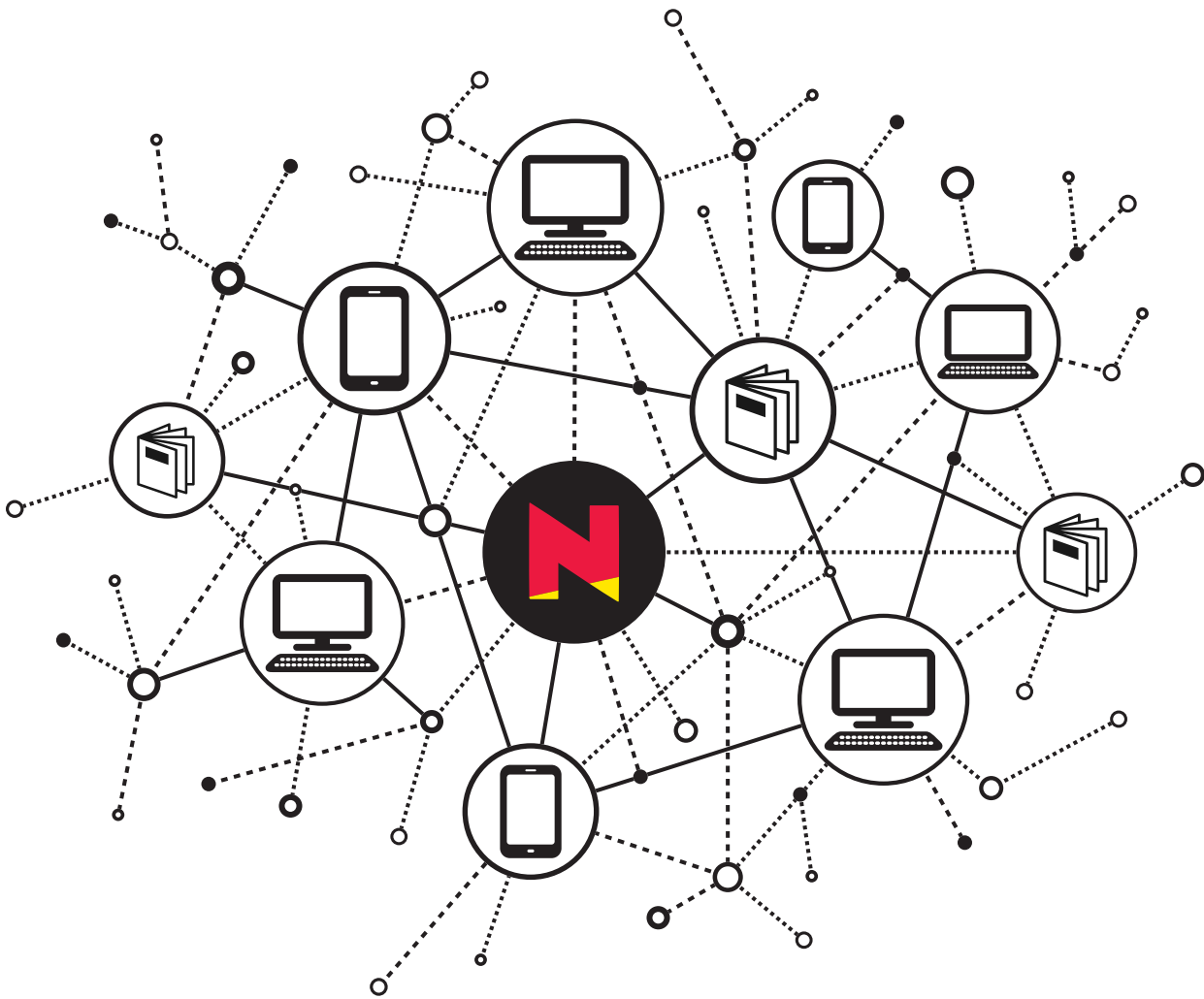
supported by advertising, alternative newsweeklies took the hit the hardest as classified advertising evaporated due to sites like Craigslist and other types of advertising dropped off when local businesses were lured to Facebook as an alternative.

At NUVO, we've been maintaining the same weekly newspaper strategy while looking for alternatives that will take us into the future. While our overall readership has remained consistent over the past three decades, the number of digital readers continues to increase and print readers decrease, with a good number reading us both online and in print.

The trick has been to allocate enough resources to improve our digital offerings while maintaining our loyal base in print. What's become clear in the past two years is that we simply can no longer do both at the same time and expect quality results.

Like many of you, we are big fans of print and have every intention of NUVO continuing as a print product focused on Indianapolis news, events, and culture. The weekly publication schedule, however, no longer seems sustainable or preferable for us or the majority of our readers and advertisers.

Beginning this week, the print edition of NUVO will be published every two weeks. We'll be increasing the page count, adding



more content and advertising, and focusing on telling stories that better reflect what's going on in our city. We'll have more event recommendations and previews, as well as longer, more thoughtful features in news, arts, food, and entertainment.

Cutting back on frequency frees up a tremendous number of resources that we can now allocate to our digital platforms, and that's where the exciting news comes in.

One of the biggest changes that has occurred in journalism over the past decade is increased interaction with readers. With the advent of social media, readers have found a way to connect with writers and editors in ways previously unavailable while messaging tools and other apps have made it possible for information to be shared more easily, more widely, and more efficiently.

While accusations of media bias have always existed, they've reached a fever pitch lately and not without good reason. The traditional model of journalism excludes the reader until the final product is delivered in the form of a story imagined, pitched, researched, written, and edited with very little, if any, reader input or transparency.

Trust us, has been the implication, we're journalists. You can take our word for whatever it is we're branding as the truth.

One of our immediate goals at NUVO is to discard that tradition and adopt what we see as the only true option for sustainability and future success.

Earlier this year we applied for and received a grant from an initiative called the Community Listening and Engagement Fund backed by The News Integrity Initiative, The Democracy Fund, the Knight Foundation and the Lenfest Institute for Journalism. Called CLEF for short, the initiative aims at helping local newsrooms become more responsive through technology.

To that end, we received grant funds to acquire and implement two platforms that will help make our journalism more public-powered. Hearken is a tool optimized for web-based interaction and GroundSource is optimized for mobile interaction. In both cases, these technologies will be crucial in our shift to make our newsroom more public-powered.

We've already begun using the Hearken

tool as a way to solicit and answer questions from readers that then shape our coverage. If you read any of our midterm election coverage, you were reading stories suggested and requested by our readers.

Over the summer, News Editor Rob Burgess solicited reader input as he put together a list of questions for candidates in all of the Central Indiana elections. The response was tremendous, and we were able to post answers candidates in every race generated by our readers on the topics they cared most about.

We also provided a question box on every page of our web site where readers could ask us any questions they had about the upcoming election or the voting process. From the dozens of questions we received

The NUVO staff is made up of a handful of curious, open-minded, and passionate men and women who love storytelling and love telling stories about Indianapolis. Moving forward, we want to invite more of our friends, neighbors, and community members into this process.

in weeks leading up to the election, we were able to provide valuable information to specific readers, as well as create articles with the answers in case other voters had the same unanswered questions.

While some of these questions were practical (When does early voting start? How do I find my polling place?), others were more complicated and required research on our part.

The best example are the numerous questions we received about how to choose which judicial candidates to vote for. On the surface, this seemed like a fairly easy one to answer. But the voting process for judges in Marion County is new this year and many voters were understandably confused.

Our initial article inspired a reader to do some digging of her own, and she shared the results of her investigation with us, as well as government documents she received as

a matter of public record. Working with that reader, we reached out to several others who helped provide resources that we could add to original reporting.

By Election Day, we had updated that article at least three times with additional information. It was by far the most collaborative of our coverage, as well as the most read and most widely shared article among all that we published leading up to the election. The feedback we have received was overwhelmingly positive, as readers thanked us helping them understand a really complicated topic in order to make an informed vote.

That's the goal. That's the direction we want to take with as many stories as possible moving forward.

In addition to a lot more questions and answers between our readers and writers, we are also incorporating several other ways for readers to be more involved in our storytelling process. We are actively seeking contributions to our Op-Ed section, making it easier for readers to submit articles, photos, and events on the website, and introducing tools so readers can leave their own reviews for movies, concerts, or restaurants alongside our writers.

Membership will also play a big role in our future, and we're continuing to improve the ease with which readers can support us financially via donations, and create opportunities for those members to interact more frequently with NUVO staff as we shape our coverage. Sure there will be improved swag, but the majority of our focus will be on how to create as interactive a relationship as possible with our allies.

With all of the changes, some things at

NUVO will remain the same. We're still a bit old fashioned when it comes the responsibility we have as members of the Fourth Estate to keep government honest. We still believe the media should be scrupulously independent, that we should be a watchdog, not a lapdog, reporting on government actions, not seeking government favors.

Since we first began publishing in March 1990, we have taken seriously the responsibility to tell the truth. Our goal now is to continue telling the truth as responsibly as possible and to be as transparent as possible while doing so.

The truth about NUVO is that we are simply a collection of Indianapolis residents who believe there is a need in our city for an alternative to the corporate media that dominates our landscape—one focused on issues of social justice, as well the arts.

Over the past three decades, hundreds of people have spent time being a part of this collective as writers, photographers, editors, designers, along with dedicated marketing, promotions, sales and administrative staff. All of them have shaped NUVO individually and collectively.

At any given time, the NUVO staff is made up of a handful of curious, open-minded, and passionate men and women who love storytelling and love telling stories about Indianapolis. Moving forward, we want to invite more of our friends, neighbors, and community members into this process.

We continue to be grateful for the support that has carried us through the past three decades, and we're excited about the future and how we will evolve in order to remain Indy's best source for local, independent journalism for decades to come. ■



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SARAH URIST GREEN'S EVOLVING ART ASSIGNMENT

Indianapolis Curator Brings Experience and Enthusiasm to Digital Audiences

BY **DAN GROSSMAN** // DGROSSMAN@NUVO.NET

SARAH AT THE ALEXANDER HOTEL'S PLAT 99 LOUNGE, FEATURING LIGHTS DESIGNED BY JORGE PARDO // PHOTO BY CHARLIE CLARK

Sarah Urist Green has called Indianapolis home for more than a decade. For each of those ten or so years, Green has worked to connect audiences with artwork—first, as curator at the Indianapolis Museum of Art (2007-2013) and, most recently, as the creative force behind the PBS video series *The Art Assignment*.

As writer, producer, researcher and host of the series, Green aims to spark curiosity and creativity with an audience that consists of a mix of art aficionados and novices.

Talking with artists was an aspect of her museum job that Green loved, and it's a role that she continues to relish as series host.

As originally-conceived, the PBS Digital Studios web series introduces viewers to contemporary artists based in cities and towns and rural areas across the U.S. After providing biographical information and an

overview of the artist's work, Green invites the artist to speak directly to viewers and give a particular "art assignment" to make the experience more interactive.

"There are a lot of tutorials on YouTube," says Green. "You can learn how to stretch a canvas. You can learn how to mix paint. You can learn the craft of it through a lot of great schools but it's that element of the thought process and the conceptual approach that you often don't get to until you get to a certain stage of art school. With my videos, I'm hoping people will be exposed to ideas that will help them make thoughtful art," says Green.

Green is modest about the success of the series, but, five years into *The Art Assignment*, she has established a worldwide reach and relevance. This shouldn't come as a surprise to anyone who was paying attention to

the work she did at the IMA before departing. Among her work as a curator, Green was largely responsible for the successful Andy Warhol and Ai Weiwei exhibits during her tenure.

In the 2010 exhibition *Andy Warhol Enterprises*, Green provided fresh insight on the renowned pop artist, who had made his name in the 60s by making paintings based on everyday commercial products such as soup cans.

While many critics took aim at Warhol for selling out, especially in the later part of his career, Green made the case in *Andy Warhol Enterprises* that such an accusation is really beside the point. It's a case that Green summarized five years later in her Art Assignment video "The Case for Warhol."

"By laying bare the relationship between commerce and art, Warhol nullified the very

idea of a sellout," Green says.

But even when Green goes into head-on art critic mode—she's as knowledgeable as Robert Hughes but far less dour—*The Art Assignment* takes a sort of *Schoolhouse Rock* approach to contemporary art. That is, just like the producers of those quirky animated segments wedged between Saturday morning cartoons in the 70s, she wants you to get educated and have fun at the same time.

Her transition from curator to YouTube video host came at a tumultuous time at the Indianapolis Museum of Art: a time of turbulence and layoffs after Charles Venable became CEO in 2012.

"There were a lot of discussions happening at the museum about reaching new audiences," says Green. "[...] really thinking about how to reach new people—people

who don't necessarily want to go into the very formal space of the art museum."

At the same time this was happening, Green's husband, best-selling author John Green, was establishing a YouTube presence with his brother Hank and their series Vlogbrothers and the more recent educational series *Crash Course*.

"I had my husband John at home making videos," says Green, "occupying this space on the internet and having really interesting discussions with interesting people who wanted to learn about a wide variety of subjects. I started to think about ways that I could show what I like about curating and what I like about being involved in art."

"So I came up with a few different concepts for what a show might look like," she explains.

"I definitely wanted to continue meeting new artists. I loved that about working in the museum. I loved being able to email an artist and say, 'hey can I drop by your studio.' This idea of *The Art Assignment* gave me a wider leash to do that."

"When I learned PBS Digital Studios was becoming a thing and they were accepting proposals for digital series, I pitched the idea while still working at the museum. Eventually they accepted it, and I left the museum because this was going to be a weekly series."

Transitioning from a curatorial role at a large museum to producing videos had its ups and downs, and there were definitely some adjustments Green had to make.

"In museum work, I was used to being very careful and taking a long time developing a show over the course of years," says Green.

"During the first three years of *The Art Assignment* videos, we made 46 episodes over the course of each year. Now we're doing 26, but I have to come up with an idea, research it, write it, and in a much shorter period of time.

"I still fact check. I still do my due diligence with all of my research, but if I can't find the right word, I put in the best word I can think of then and move forward. It's helpful not only because I can reach a deadline but also because it gives off a certain vibe that I hope, on the internet, is a little less self-serious and more playful."

The inaugural *Art Assignment* video,



SARAH WITH A PORTRAIT OF MADAM CJ WALKER BY SONYA CLARK, MADE OUT OF 3,840 COMBS
// PHOTO BY CHARLIE CLARK

"Meet in the Middle," went live on the web on Feb. 20, 2014. In it, Sarah and John Green visit an art space called Flux Factory in Queens where they meet artists Christopher Robbins and Douglas Paulson.

For that video, "the assignment they offered was everyone to choose a friend and calculate the exact geographical midpoint between where the two of them live, decide on a date and time to meet, and then don't communicate until you meet at that point, and then to document your journey."

Watching the video, viewers see the artists

traipsing about Queens towards their central point on the map, as well as John acting as a foil of sorts for Sarah. "Why is that art?" he asks about the seemingly off-topic nature of this assignment.

To which Sarah gives her response, "People have been arguing for a long time that art doesn't have to be an object or material...[it can be] triggers for experiences instead."

"All right," John replies, "I just have to say that on some level for me, art is painting."

"Well, it's still that, it's just that its this

too now," Sarah says, "The definition has broadened." She then dives into the historical precedence for this type of conceptual art, with the help of colorful animation and nifty graphics.

For his part, John is modest about his role in *The Art Assignment* videos.

"Sarah does 95 percent of the work, but I still carry the camera around sometimes," he says. John also says his role is to act as a sort of everyman, someone who doesn't know much about contemporary art but is curious.

"It's very much Sarah's show and she produces every episode," he says. "She writes every episode and she hosts almost every episode."

"But we collaborate very closely in everything, in most of what we do professionally. Sarah's the first person who reads everything I write. And I read most of what she writes as well. That's always been part of our relationship. She's a really smart writer and a really smart reader, so we do get to collaborate quite a lot. It's a lot of fun for us."

It also seems to be a lot of fun for the individual artists featured in the *The Art Assignment* episodes. Sonya Clark, an artist based in Richmond, Virginia, used her video to talk about how she incorporates issues such as race and history with mediums such as human hair and plastic combs—as she did in her 2013 portrait of hair care tycoon Madam C.J. Walker, currently on view at The Alexander Hotel in Indianapolis.

Race also comes up in the work of Philadelphia-based abstract painter Odili Donald Odita, whose wall painting "The Wisdom of Trees" can be seen in the Cummins Distribution Headquarters in Downtown Indianapolis. His assignment for Green's video series was to put one white object near another white object.

"You put together two different white objects and one looks pink and one looks blue," Green says about this particular assignment. "You quickly understand that there's no such thing as white."

"That exercise serves a few different purposes," says Green. "One of them is to help you pay more attention, to look more closely. It has metaphorical resonance with race, when you're thinking about, for example, the relativity of color."

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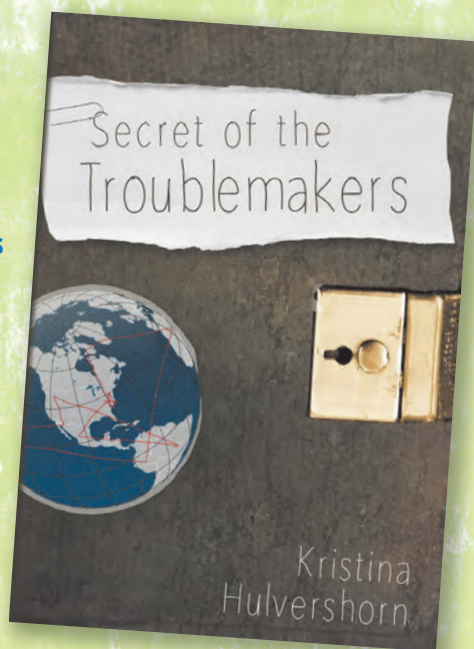
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The Big Story Continued...



SARAH AND HER HUSBAND JOHN GREEN ON *THE ART ASSIGNMENT* //

With this particular *Art Assignment* episode, which debuted a year ago, the series came to a crossroads.

“Odili’s assignment was the last one that we put out, the 60th,” says Green. “And his assignment was so good, I felt it was a good place to stop for a while.”

This doesn’t mean that *The Art Assignment* series itself will pause in its entirety, however. It just means that Green will focus on creating differently-focused videos under *The Art Assignment* umbrella rather than videos as originally conceived.

In fact, fans of the series will be delighted to know that the original concept has not been abandoned. “We will actually in the next year restart some assignments and then blending them back in,” says Green.

The free-to-view series has evolved since 2014. There are now also *Art Assignment* videos on particular works of art and on art cooking. “The Case For” videos make the case for individual artists and art movements. There are “Art Trip” videos to cities across the North American continent and beyond, and videos that provide a rapid response to developments in the art world.

The pause from the original *Art Assign-*

ment video structure, however, has to do with developments in the virtual world, namely, with audience demand, something all internet content providers have to look at.

“The funny thing about YouTube is it changes so much every year and what’s popular changes,” says Green. “A lot of interview-based content doesn’t perform as well as opinion-based content. If you

look at our video views, for example, the videos where I sit in front of the camera perform better than if I have an artist interview with somebody no one’s ever heard of.

“What I’m trying to find through all of this crazy mix of formats,” she says, “are different ways to talk to people who won’t click on an artist interview.”

Perhaps the craziest of formats are the “Art Cooking” episodes. One

involved Green cooking live crawfish and then assembling them in a tower after a recipe in Salvador Dali’s 1973 cookbook *Les Diners de Gala*.

“The art cooking videos are immensely fun to make,” Green says. “I’ve been making educational art videos for several years now. And what I’m trying to do is reach people who aren’t necessarily outwardly into art or don’t know whether they’re

“The funny thing about YouTube is it changes so much every year and what’s popular changes.”

— SARAH URIST GREEN

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into art so they're not going to click on a video that's strictly about art. But if you can present art ideas through a cooking tutorial, perhaps they'll be more open to it. I love to cook. And I love to think about that side of art history."

Particularly exciting are the "Art Trip" videos, where Green and her crew, including director Mark Olsen who's been with *The Art Assignment* from the beginning, visit various cities across the world and check out the art (and the food) at the speed of sound. Among the cities she's visited are London, Venice, Tijuana, New York City, Los Angeles, Detroit, and Indianapolis.

In her 2016 "Art Trip" to Indy, Green and multimedia artist Stuart Hyatt bike along the Cultural Trail, visiting the public art and art exhibitions in Monument Circle, Mass Ave, and Fountain Square.

"There were no big surprises," Green says about the episode, "but I did have more fun than I thought I would. We've lived here for over a decade now. And it's a different place. It's a more walkable place. There's more to do downtown. There are more things happening. I feel like the changes are happening faster which is exciting."

In her most recent post, Green breaks down the "Banksy stunt" that involved a hidden shredder destroying a piece at auction. In addition to explaining exactly how Banksy's canvas "Girl with Balloon"

self-shredded, Green explains who Banksy is—or rather what is known about this artist and political activist who keeps his identity concealed. She also explains the all-important context of his work, and makes the case for why Banksy is a vital artist.

She's also made the case for Kanye West, calling him "a multidisciplinary, new-wave artist-artist."

"I may regret that one," says Green. "But I do stand by my argument that his work deserves to be taken seriously even though he acts like a clown and says things that are absurd. I'm not making the case for why Kanye West is the best artist of all time, and I'm not making the case for why Kanye West is an excellent human being." ■



SARAH FOLLOWING A RECIPE FROM DALI'S COOKBOOK //

ODILI DONALD ODITA'S ART ASSIGNMENT

INSTRUCTIONS

1. Find a white object and place it next to another white object, compare how the colors change.
2. Describe the difference in color
3. Change the lighting and take note of how the colors change
4. Name the colors in the new lighting
5. Share your findings in whatever way you see fit, using #theartassignment

SONYA CLARK'S ART ASSIGNMENT

INSTRUCTIONS

1. Think about an aspect of your personal or cultural history that is hard to imagine
2. Select a material to quantify, measure, and actualize that history
3. Or, do something familiar to you for as long as you can and measure it to see what it lines up with from your personal or cultural history
4. Upload documentation of your experience using #theartassignment
5. Fame and glory (Your work might be in a future episode)

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10 THINGS TO DO

NOV. 14-21



BY **NUVO EDITORS** // EDITORS@NUVO.NET

VONNEGUTFEST

NOV. 7-10, VARIOUS LOCATIONS

The annual Kurt Vonnegut-Centric event, sponsored by the Kurt Vonnegut Memorial Library, celebrates the Circle City's most famous writer in a series of events this weekend that includes a reclamation of Armistice Day, conversation with author John Green at the Speakeasy, and a night of comedy. Ticket prices vary. Check website for more information (vonnegutlibrary.org)

INDIANAPOLIS BALLET: NEW WORKS SERIES

NOV. 8-11, DISTRICT THEATRE

The Indianapolis Ballet tested out the newly refurbished District before during this summer's IndyFringe. Going by that performance, and *Balancing Acts* performed at The Toby at Newfields last month, their New Works showcase series ought to contain surprises and delights, balancing both in equal measure. Tickets \$25-35. (indyballet.org)

NOEXIT: THE MUTILATED

NOV. 9-18, CARRIAGE HOUSE
AT THE PROPYLAEUM

NoExit Performance concludes its 2018 season with Tennessee Williams' darkly humorous Christmas drama, *The Mutilated*. The story of two friends making their way through the underbelly of New Orleans on Christmas Eve, local actors Gigi Jennewein stars as Trinket Dugan and Beverly Roche as Celeste Delacroix Griffin. Tickets \$25. (themutilated.brownpapertickets.com)

STEVE PADDACK: OVER THE FALLS

NOV. 9, EDINGTON GALLERY

If you've admired Indy-based Steve Paddack's surrealistic paintings, which often have a strong narrative element, you've probably been frustrated that he doesn't have solo shows around town as often as you might like. This is your chance to see one of Indy's truly under-the-radar artists at one of Indy's under the radar galleries. The show runs until Dec. 2. (stevepaddack.com)



BUTLER VISITING WRITERS SERIES: TEJU COLE

NOV. 13, SCHROTT CENTER FOR THE ARTS

Teju Cole was born in the United States and was raised in Nigeria. In addition to his work as an award-winning novelist, Cole is known as a critic and photographer. Don't miss this chance to hear him speak in person. (butler.edu/vws)

COSMIC PREACHERS

NOV. 14, INDIANAPOLIS ARTSGARDEN

If music would make your downtown lunch hour a little more enjoyable, head to the Artsgarden next Wednesday and check out the Cosmic Preachers. Performing their mix of earth funk, blues and rock under the glass dome as part of the Arts Council of Indianapolis' Garden Jams series. Free and open to the public. The show starts at 12:15.

INDYFRINGE: STARK NAKED

NOV. 16-17, DISTRICT THEATRE

After a successful debut at DivaFest earlier this year, IndyFringe is bringing back Carol Weiss's successful two-woman play that tells the story of a grad student and artists questioning their life choices thus far. Laura Baltz stars as Carrie Cohen and Jean Arnold as Margaret Stark. Tickets \$15 (indyfringe.org)

TONIC BALL

NOV. 16, VARIOUS LOCATIONS

Everyone's favorite fundraiser not only helps Second Helpings help others but it's one of the best nights of music in the city. Yes, it's sold out. But keep your eyes peeled on the contest page at nuvo.net for your chance to win tickets, beg a friend to give you their extra ticket, and/or just hang out in Fountain Square and hope for the best on Saturday night.



ISO DOES STAR WARS

NOV. 15-20, HILBERT CIRCLE THEATRE

Come enjoy a screening of *Star Wars Episode IV: A New Hope* at one of the city's most beautiful movie palaces while our world-class orchestra plays the John Williams score live. There are evening and afternoon performances spread across four days. Tickets start at \$45. (indianapolisymphony.org)

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(sort of like William Shatner)



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LIZA MINELLI, BIANCA JAGGER, ANDY WARHOL, AND HALSTON AT STUDIO 54
// © ADAM SCULL

SEX, DRUGS, AND DISCO

Studio 54 Doc Opens Indy LGBT Film Festival.

BY **REBECCA BERFANGER** // EDITORS@NUVO.NET

In the late 1970s, the guest list at New York's legendary nightclub Studio 54 was a who's who of A-list celebrities: Cher, Jerry Hall, Andy Warhol, Debbie Harry, Truman Capote, Paloma Picasso, Diana Ross, Elton John, Michael Jackson, Brooke Shields—the list goes on.

Following a series of not-so-legit business decisions, the original Studio 54 was sold in 1980 just before the owners went to jail. While a new owner tried to make a go of it for several years, the scene was never the same and the venue closed permanently in 1988.

Nearly 40 years later, one of the club co-founders, Ian Schrager, asked journalist and documentary filmmaker Matt Tyrnauer to help him share his version of the story for the first time. The resulting film, *Studio 54*, will open this weekend's **Indianapolis LGBT**

Film Festival at Newfields on Nov. 9, along with an appearance by the city's favorite charitable drag queens, The Bag Ladies.

We spoke to Tyrnauer about his film ahead of the festival.

NUVO: Why do you think Studio 54 still resonates with audiences four decades later?

MATT TYRNAUER: It was the end of something and also the beginning of something. It was the end of a period of freedom that was brought about by the sexual revolution, which was touched off by the birth control pill in early 1960s, and then continues to expand and is magnified by what was then called women's lib and gay lib.

Studio 54 was the last volcanic moment of this period. Ian Schrager says in the film that there aren't that many times in life you feel absolutely free. And that freedom went

for straight, gay, bi, trans, everyone. Then [there was] the horrific emergence of the HIV/AIDS crisis in the 1980s, when that freedom was extinguished very suddenly. Deep down I think it has to do with the extinguishing of a very rare moment in the culture. As someone in the film says, "It's paradise lost."

NUVO: How would you say this film fits in with the current events when it comes to LGBTQ issues?

MATT TYRNAUER: It was a moment of profound expression by LGBTQ people who wanted to be seen, be acknowledged, and be free to live their lives. Studio 54 was a haven for that. It was a sanctuary within New York City for people who had a queer sensibility or were open to it or not afraid of it. It's interesting to look back

WHAT // LGBT Film Festival

WHEN // Nov. 9-11

WHERE // The Toby and DeBoest Lecture Hall a Newfields

TICKETS // indylgbtfilmfest.com

on that time pre-HIV/AIDS crisis, and see what was probably the most profound and concentrated place of openness and expression for queer society in the United States at the time. Studio 54 has a real place in queer history and the movie is designed to contextualize its importance in queer history in this country.

NUVO: Did anything surprise you?

MATT TYRNAUER: Ian refers to his relationship with Steve Rubell, who died in 1989 from complications of HIV, as a marriage. He says, "I'm not sure which one was the husband and which one was the wife." This, for me, came to encapsulate their story. I thought it was a unique and wonderful story of two lower middle class Jewish kids from the outer boroughs who had a big dream and fulfilled it, but then flew too close to the sun and had a fall as quick and spectacular as their rise. That for me was a surprise because the profundity of that story and the complexities of their rise and fall were much more interesting than I could have ever anticipated.

NUVO: How did you get access to the footage for this film?

MATT TYRNAUER: There was a limited amount of [traditional footage] because they didn't let TV cameras in there regularly. However, there were rumors about several hours of 16-millimeter film footage that had been shot inside Studio 54 by NYU film students snuck in by an acquaintance who was a busboy. We found the people who shot the footage and saw that it was great. It's really the only film—literal film—shot inside Studio 54 to anyone's knowledge. I can't overstate how important and amazing it is to find not just video, but film of a place that has been rarely seen by anyone alive at this point. Never-before-seen footage on actual film was enough reason to make the movie in and of itself. **N**



KARL HOFSTETTER
// PHOTO BY HALEY WARD

JOYFUL NOISE FINDS ITS GROOVE

Local Label with Global Roster Continues to Expand and Impress

BY SETH JOHNSON // SJOHNSON@NUVO.NET

It only takes one look at the artist roster of Joyful Noise Recordings to learn that the Indianapolis-based entity is not your typical independent record label.

On Oct. 26, Joyful Noise released an album from Australia's Tropical Fuck Storm—a band whose name is reflective of its strangely savage sound. Turn the calendar back a month, however, and you'll also come across a Sept. 7 release from an artist by the name of Swamp Dogg. A Virginia-born soul veteran, the 76-year-old Swamp Dogg showcases his bold soul sound on the 2018 album titled *Love, Loss, and Auto-Tune*.

Originally founded by Karl Hofstetter in 2003 as a means of legitimizing the music of his own band, Joyful Noise has blossomed into a globally respected label over the past 15 years while maintaining

its humble Indianapolis roots. In addition to the aforementioned releases, the label has put out several other noteworthy 2018 albums, including records from Danielson, Joan of Arc, Ohmme, Oneida, Why?, and Yonatan Gat.

Once housed in a second-floor space in Fountain Square's Murphy Art Center, Joyful Noise moved to a nearby building behind Fountain Square Brewing Co. about two years ago. In addition to the change in locale, one other notable bit of Joyful Noise news was the hiring of label manager Jessica Clark in June 2017.

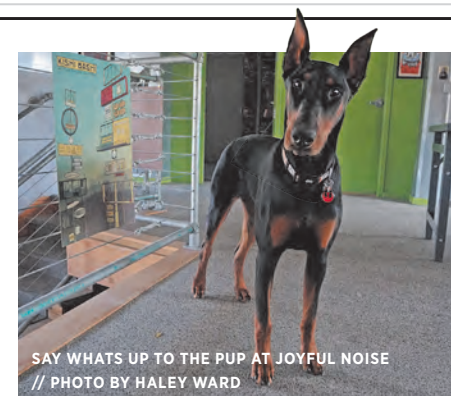
"It's hard to think artistically and strategically if you're in the nitty gritty details all day," says Hofstetter. "Bringing Jess on allows me to be able to know that the day-to-day operations are taken care of. I can now spend most of my time just talking to

"Even though streaming is a big factor these days, we still take a lot of pride in the artistry of the physical product."

— KARL HOFSTETTER

bands and dreaming up new releases."

With a great deal of music industry experience, Clark is a former employee of LUNA Music, who spent her 20s photographing, reviewing, booking, and promoting shows in Indy. Now based in New York City, she also worked in Amsterdam from 2012-2016 as the director of promotions at European booking agency Belmont Bookings. Her overseas experience has come in handy with



SAY WHATS UP TO THE PUP AT JOYFUL NOISE
// PHOTO BY HALEY WARD

her current role at Joyful Noise.

We've intentionally tried to promote our records better globally," says Hofstetter of the label's global footprint. "I wouldn't say that we've intentionally sought bands from other countries. That has just kind of happened by accident."

Going forward, however, Clark is hoping the label continues to bring more international artists into the mix.

"There's a great big world out there, with so many amazing bands, artists, etc.," Clark says. "In 2017, Joyful Noise released *Linger*, an album from Denmark's Sleep Party People. And last month, we released the new record from Tropical Fuck Storm, who live in Australia. We've got a few new releases coming in 2019 that are from other parts of the world as well."

In reflecting on the artists Joyful Noise looks to release, both Clark and Hofstetter emphasize two things in particular. "The two questions I ask myself, the ones that matter the most to me, are: is it good and do I believe it?" Clark says. In fact, Hofstetter has his own mathematical system when it comes to selecting what acts he wishes to put his label behind.

"I've got this list of 13 different things that I ask myself when I'm listening," Hofstetter says. "I rank it on a scale of 1 to 10, and then it has to achieve a certain score for it to be worth it."

On the Joyful Noise scale, authenticity undoubtedly matters most. "The main thing is, 'Do I believe them?' meaning, 'Is this band doing something authentic?'" Hofstetter says. Along these same lines, Hofstetter is also looking for acts that pave their own path sound-wise.

"There are a lot of bands that are good

at achieving a certain sound, but it's not anything new," Hofstetter says. "That's not exciting to me because it's too informed by other music that already exists."

Of course, there's also the question of an artist's drive as well. "If they're the type of band that is self-motivated enough to tour and sleep on floors, that's hugely important," Hofstetter says. When push comes to shove, however, the one thread that's sewn through each and every Joyful Noise release is not one tied to genre or style.

"I would say the number one thing is artistic honesty and purpose," Hofstetter says. "That's what allows us to release Swamp Dogg, a 76-year-old soul legend, right next to Anal Trump, a grindcore band."

When it comes to marketing their artists, Joyful Noise takes several different approaches. In the streaming age of 2018, music services like Apple Music and Spotify obviously reign supreme.

"Streaming is certainly a topic that weighs heavily on the minds of labels and artists alike these days," Clark says. "Essentially, we want to make sure our artists are using every tool available to them to get their music to as many people as possible, and Spotify and Apple Music are part of that."

In order to have the best success on streaming sites, Clark tries to maintain personal relationships with those at Spotify and Apple Music who are responsible for crafting playlists.

"We try to keep the relationships as personal as possible, like making sure certain editors are aware of upcoming tracks and releases by bands/artists that we think they will like or find interesting," Clark says.

But while streaming surely matters a great deal, it's not where Joyful Noise puts all of its eggs. Instead, the label still prides itself in putting out a stunning physical product.

"Even though streaming is a big factor these days, we still take a lot of pride in the artistry of the physical product," Hofstetter says. "I think it's even more important now because digital is so pervasive."

He continues, "Because everyone has access to all music at all times, the physical product has to really be worth it to buy it. It no longer serves a purely utilitarian purpose. So it's really more of a trophy or a



SWAMP DOGG (TOP) AND TROPICAL FUCK STORM (BOTTOM) HAVE BOTH RELEASED ALBUMS ON JOYFUL NOISE RECORDINGS IN 2018.

piece of art."

Under the supervision of in-house designer David Woodruff, Joyful Noise makes sure its releases also serve as relics. In addition to physically pleasing releases, the label also puts out a slew of limited edition records, from flexi discs to one-off singles. Often, these records are released exclusively through Joyful Noise's VIP membership subscription, which Hofstetter first started back in the label's early days.

"That was the thing that basically

allowed me to quit my day job because it was consistent revenue," says Hofstetter of his first-ever record subscription service through Joyful Noise. "I knew no matter what happened, we'd have this amount of money coming in every month, and that was really huge, just on a financial planning level. That gave us stability."

Still today, the membership subscription program is crucial to the success of Joyful Noise. Having evolved since its original conception, the membership subscriptions

RECENT JOYFUL NOISE RELEASES

ANAL TRUMP // The First 100 Songs

J FERNANDEZ // Occasional Din

TROPICAL FUCK STORM // A Laughing Death in Meatspace

ONLINE // joyfulnoiserecordings.com

now come in all shapes and sizes, varying from a \$5 VIP subscription to a \$100 JNR 100 membership.

"The membership series serves many positive purposes," Clark says. "For example, with the Almost Live and Cause & Effect series, we have the opportunity to work with artists we respect and admire that aren't necessarily on our roster. And for members, I think it sort of takes on the feeling of a 'club,' which fosters a community amongst our fans and friends, and allows for direct, personal communication with our audience."

In speaking on this "club" effect, Joyful Noise subscriptions manager Jonathan Horne has seen Facebook groups surface because of the program. "Now, our VIP Facebook group has 600 members, and that's just people writing in about things they've seen related to Joyful Noise," he says. In addition to these social effects, the label's subscription program is also meant to give fans a way to personally connect with the Joyful Noise artists they love.

"Part of what we want to try and do with them is build a bridge between the fan and the artist," Hofstetter says. "So one of the perks is we'll get people on the band's guest list for shows. And the JNR 100 people are invited to our Christmas party with all our artists."

Ultimately, the label's subscription program is just another unique way that Joyful Noise is still thriving in 2018.

"At its core, the VIP membership is a way for people to belong to the culture of the label," Hofstetter says. "It allows people special access to certain things. It's created a fan base for the label and not just for each of our artists, which is amazing because we have such a crazy diverse roster." ■



INTRODUCING HEALER

Southside Space More Than Just a Music Venue

BY SETH JOHNSON // SJOHNSON@NUVO.NET

On the outside, a new Indianapolis venue by the name of Healer looks like a regular old strip mall storefront. Take a step inside, however, and you'll find that the southside space is a whole world unto itself.

Located at the corner of Bethel and Raymond, Healer is equal parts arcade, bar, music venue, and art space. Having hosted local and regional music acts of all varieties since opening in late September, the venue also features whimsical installations that encourage visitors to explore the art each and every event.

"Everything is meant to be a fully interactive play space," says Healer art director and co-founder Matt Panfil. "We really encourage people to play with stuff. If it can be as transportive as possible, then I'm happy."

Long before its days as Healer, the once Health Net billings office served as a prac-

tice space for the now-defunct Indianapolis band Dog Brother. "We did that for three years until we realized this space was being wasted," says Ben Sutphin, who founded Healer with Panfil and former Dog Brother bandmate Colin Oakley. "[We figured] we ought to be throwing shows here because the location is perfect for that." Rather than creating a traditional DIY music venue, it was decided that Panfil would instead turn the place into a play space filled with immersive art.

"Installation art has the capacity to unite many different art forms and be something that is immersive and experience-driven, rather than making art an observer, spectator-based experience," Panfil says. "I want Healer to be the antithesis of the white cube gallery experience, where you go in and there's a barrier between you and the art."

Upon walking into Healer, visitors will

notice that the old office cubicles are still in place. However, each cubicle houses its own otherworldly art installation. "I worked in a cubicle in an office building in Carmel, so it's really nice to subvert that aesthetic," Panfil says. Healer also features a man-made grassy knoll near the venue's stage, constructed out of old Astroturf taken from Lucas Oil Stadium.

"It's cool because you can lounge out while listening to music," says Amber Wolverton, who serves as Healer's organizer of logistics. "When we have shows, you'll see tons of people laying out there."

While exploring Healer's nooks and crannies, visitors also come across a '90s-themed arcade room designed with the ideal slumber party in mind. "There are game systems and movies playing," says Panfil, adding that the room features classic game systems like Super Nintendo. "During shows, you'll

have tons of people in there playing all the various games." Those who are 21-and-over can also survey Healer's nautical-themed bar known as The Sink.

With a new album titled *PSYCHO/TROPIC* due out in December, Indianapolis musician Joshua Powell featured Healer scenery in a music video he released for the song "Arrowheads or Worse." In addition to regularly attending shows at the space, Powell also practices at Healer with his band as well. "Whether it's for simple rehearsal or creating an alien environment beneath lights and projections, the space feels like a safe and natural place to explore the weirder elements of your creativity," Powell says.

As someone who regularly performs all over the city, Powell is especially excited that Healer is an all-ages venue.

"I love that there's another hip all-ages space for shows," Powell says. "Other all-ages rooms often don't live up to their potential because they get kind of genre pigeon-holed, which hurts the overall unity of the scene I think."

He continues, "I know the intention behind Healer's booking is to be open, diverse, welcoming, and safe. I think that if they maintain the caliber of high quality shit they're booking, it can become an establishment."

Going forward, Healer will continue to throw more shows, with the hope of branching out into other staged mediums such as performance art and theater. In the meantime, Sutphin and company just hope for continued support from Indy's creative community.

"The music community has absolutely loved it," Sutphin says. "We've had a lot of people who play here or show art here and want to help out afterward. It wouldn't exist without their help." ■

WHAT // Healer

INFO // Facebook: HealerIndianapolis

WHERE // 3631 E. Raymond St.

UPCOMING SHOWS //

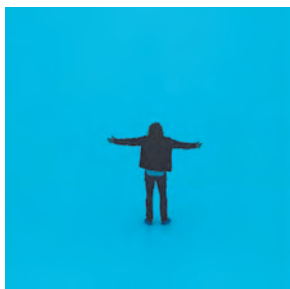
Nov. 16: Radar Gold w/ TEO

Nov. 17: Mr. Clit and the Pink Cigarettes

Nov. 24: Sirius Blvck w/ Kiddo

SOUNDCHECK

BY IAN MCPHEE



THURSDAY // 11.8

Carl Broemel (of My Morning Jacket) at HI-FI

Carl Broemel returns to Indy in support of his latest release, *Wished Out* on Thursday at HI-FI. I just learned from Seth's recent interview with him (which you can read online) that the instrumental opening band at the show, Steelism, will return to the stage after their set to be Broemel's backing band. My god, how economic. I wonder if they get paid twice. That's the dream.



THURSDAY // 11.8

Whitey Morgan at The Vogue

Flint, Michigan's Whitey Morgan has been playing outlaw country since 2005 and his latest, *Hard Times and White Lines* is his best work yet. He's got love for Indy and apparently remembers the night a few years ago that someone fell through the window at Pure (you know who you are), because he was playing next door. Way to make an impression, Fountain Square.



SUNDAY // 11.11

Wolftooth, Sun Voyager, Doomcow at Indiana City Brewing Company

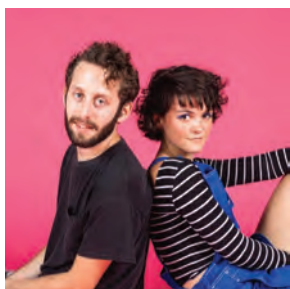
If you're the kind of person whose 11-11 wish would be for a slew of doom metal bands including a local that is possibly named after a World of Warcraft character, at the best brewery slash music venue in town, then holy shit you're in luck and you should head to Indiana City Brewing right away. As for everyone else, keep hangin' out with people who don't make weirdly specific wishes.



FRIDAY // 11.16

Too \$hort at Murat Theatre at Old National Centre

Seems like every other week there's another "Rap Legends" tour comin' through town with characters more washed than my favorite underwear. But this one ain't that. The Real Legendary Original Gangster known as Too \$hort, a.k.a. the only dude to collaborate with both Biggie and Tupac, is now touring in support of his twentieth album *The Pimp Tape*, hits the Murat stage next Friday.



TUESDAY // 11.20

Diet Cig, Dana Skully and The Tiger Shark at Hoosier Dome

Diet Cig has a sound as contradictory as their namesake. The "sludge-pop" duo hails from New York and delicately rips the heads off of its listeners with playful, honest lyrics and a messy, yet earnest intensity. Check out *I Swear I'm Good At This* or their Tiny Desk Concert and then don't miss them at Hoosier Dome when they play with equally lovely locals, Dana Skully and The Tiger Sharks.

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WEDNESDAY // 11.7

El Ten Eleven w/ RLYR
HI-FI 8 p.m. \$15, 21+

Advance Base w/ Duncan Kissinger
Square Cat Vinyl 7 p.m. \$8, all-ages

Okapi, Bent Paw, Dot Connector
State Street Pub 9 p.m. \$5, 21+

**Avenue Indy Jazz Quintet with
Everett Greene** The Jazz Kitchen
5 p.m. \$10, 21+

THURSDAY // 11.8

**Seth Walker (Trio) w/ Tad
Robinson + Kevin Anker Duo**
White Rabbit Cabaret 8 p.m. \$14, 21+

**Diop & Mandog, Keke Songbird,
ACE One** State Street Pub
9 p.m. **FREE**, 21+

Shlump The Mousetrap
9 p.m. \$12, 21+

Laurel & The Love-In, Winnow
Square Cat Vinyl 7 p.m. \$5, all-ages

**Volk, The Tenders, Among the
Compromised, Giant Not Giant**
Melody Inn 7 p.m. \$6, 21+

**Like Moths to Flames, Oceans
Ate Alaska, Phinehas, Novelists**
Hoosier Dome 6 p.m. \$20, all-ages

FRIDAY // 11.9

Lari Pati Pioneer 9 p.m. \$10, 21+

Cute Is What We Aim For
Emerson Theater 6 p.m. \$18, all-ages
Bigger Than Elvis

Radio Radio 8 p.m. \$5, 21+
Lauren Sanderson w/ Sizzy Rocket
Irving Theater \$15, all-ages

Ed Lanier and Mr. Kinetic
The Mousetrap 9 p.m. \$7, 21+

Gerald Albright The Jazz Kitchen
7:30 p.m. \$45- \$55, 21+

**Mom Jeans, Just Friends,
Awakebutstillinbed, Retirement
Party** Hoosier Dome 6:30 p.m.
\$15, all-ages

SATURDAY // 11.10

Turkuaz w/ Andy Frasco & The Un
The Vogue 8:30 p.m. \$20, 21+

Funk You w/ Captain Midnight Band
The Mousetrap 9 p.m. \$7, 21+

Full Moon Dogs State Street Pub
9 p.m. **FREE**, 21+

**PISTOLERO w/ Twin Cats &
Tracksuit Lifestyle**
Radio Radio 8 p.m. \$7, 21+

**Methmatics, Gang Green, The
Dockers** Melody Inn 9 p.m. \$8, 21+
Carson Mchone w/ Stockwell Road
Duke's Indy 7:30 p.m. **FREE**, 21+

SUNDAY // 11.11

SoMo Deluxe Theatre at Old National
Centre 7:30 p.m. \$25 and up, all-ages

Great Lakes Swimmers w/ Native
Harrow HI-FI 7 p.m. \$15, 21+

Bl_ank, Michael Raintree
State Street Pub 9 p.m. \$7, 21+

**Blues & The Abstract Truth:
A Tribute to Oliver Nelson**
The Jazz Kitchen 7 p.m. \$15, 21+
City Mouth, bloom.
Hoosier Dome 6 p.m. \$10, all-ages

TUESDAY // 11.13

King Buffalo w/ Void King
White Rabbit Cabaret 8 p.m. \$12, 21+

**Robyn Adele Anderson, Von Smith,
Ayanna Martine** The Jazz Kitchen
7 p.m. \$15- \$30, 21+

Johnny A: Just Me and My Guitars
Slippery Noodle Inn 7 p.m. \$25, 21+

WEDNESDAY // 11.14

Guster The Vogue 8 p.m. \$31, 21+

**Jake McKelvie and The Countertops,
Dr. Boldylocks, Sonora**
State Street Pub 8:30 p.m. \$5, 21+

**Rozwell Kid, Prince Daddy &
The Hyena** Hoosier Dome
7 p.m. \$15, all-ages

THURSDAY // 11.15

**Cloud Nothings w/ Nap Eyes, Mark
Tester** HI-FI 8 p.m. \$20, 21+

Amanda Miguel & Diego Verdaguer
Murat Theatre at Old National Centre
8 p.m. \$35 - \$85, all-ages

Chives and Friendship Commanders
Melody Inn 9 p.m. \$5, 21+

Dr. Ozi The Mousetrap 9 p.m. \$10, 21+
Clint Zimmerman
Duke's Indy 8 p.m. **FREE**, 21+

FRIDAY // 11.16

Playboi Carti Egyptian Room at Old
National Centre 8 p.m. \$30, all-ages

Radar Gold, Tart, TEO, The Faux
Derix Healer 7 p.m. \$5, all-ages

Consider The Source w/ The Trip
The Mousetrap 10 p.m. \$8, 21+

Spyro Gyra The Jazz Kitchen
7:30 p.m. \$35 - \$55, 21+

Dirty Water Revival State Street Pub
9:30 p.m. \$5, 21+

SATURDAY // 11.17

Phloyd The Mousetrap 9 p.m. \$8, 21+

Dizgo + Organ Freeman
The Vogue 8 p.m. \$15, 21+

**Lawbringer / Conjurer / Thor-Axe /
Archarus** State Street Pub
8 p.m. \$8, 21+

Naptown Soul Club
Pioneer 8 p.m. \$5, 21+

SUNDAY // 11.18

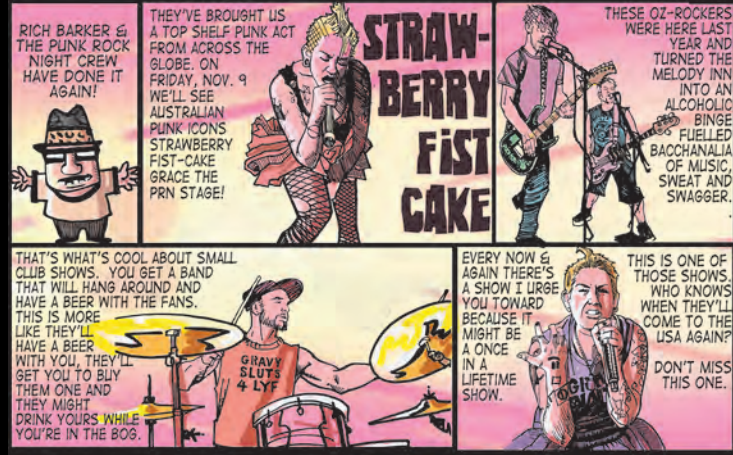
Pusha T The Vogue
9 p.m. \$35 - \$75, 21+

Joy Williams (of The Civil Wars)
White Rabbit Cabaret 7 p.m. \$25, 21+

**Hands Like Houses, Emarosa, &
more** Emerson Theater
7 p.m. \$17, all-ages

**FoxBat, Stranger, Insectriarchy,
Raze the Hate** Hoosier Dome
7 p.m. \$10, all-ages

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♈ ARIES (March 21-April 19): In 1994, Aries pop diva Mariah Carey collaborated with an associate to write the song "All I Want For Christmas Is You." It took them 15 minutes to finish it. Since then it has generated \$60 million in royalties. I wish I could unconditionally predict that you, too, will efficiently spawn a valuable creation sometime soon. Current planetary alignments do indeed suggest that such a development is more possible than usual. But because I tend to be conservative in my prophecies, I won't guarantee anything close to the \$60-million figure. In fact, your reward may be more spiritual in nature than financial.

♉ TAURUS (April 20-May 20): An interactive post at Reddit.com asked readers to write about "the most underrated feeling of all time." One person said, "When you change the sheets on your bed." Another extolled "the feeling that comes when you pay all your bills and you've still got money in the bank." Others said, "dancing under the rain," "physical contact like a pat on the back when you're really touch starved," and "listening to a song for the first time and it's so good you just can't stop smiling." I bring this to your attention, Taurus, because I suspect that the next two weeks will bring you a flood of these pleasurable underrated feelings.

♊ GEMINI (May 21-June 20): "Beer makes you feel the way you ought to feel without beer," wrote Gemini author Henry Lawson. Do you have any methods for making yourself feel like you've drunk a few beers that don't involve drinking a few beers? If not, I highly recommend that you find at least one. It will be especially important in the coming weeks for you to have a way to alter, expand, or purify your consciousness without relying on literal intoxicants or drugs. The goal: to leave your groove before it devolves into a rut.

♋ CANCER (June 21-July 22): Study the following five failed predictions. 1. "There is no likelihood man can ever tap the power of the atom." —Robert Miliham, Nobel Laureate in Physics, 1923. 2. "This 'telephone' has too many shortcomings to be seriously considered as a means of communication. The device is inherently of no value to us." —Western Union internal memo, 1876. 3. "Rail travel at high speeds is not possible because passengers, unable to breathe, would die of asphyxia." —Dionysius Lardner, scientist, 1830. 4. "There is no reason anyone would want a computer in their home." —Ken Olson, president of Digital Equipment Corporation, 1977. 5. "Most Cancerians will never overcome their tendencies toward hypersensitivity, procrastination, and fear of success." —Lanira Kentsler, astrologer, 2018. (P.S. What you do in the next 12 months could go a long way toward permanently refuting the last prediction.)

♌ LEO (July 23-Aug. 22): German scientists have created cochlear implants for gerbils that have been genetically modified, enabling the creatures to "listen" to light. The researchers' work is ultimately dedicated to finding ways to improve the lives of people with hearing impairments. What might be the equivalent of you gaining the power to "hear light"? I understand that you might resist thinking this way. "That makes no sense," you may protest, or "There's no practical value in fantasizing about such an impossibility." But I hope you'll make the effort anyway. In my view, stretching your imagination past its limits is the healing you need most right now. I also think that doing so will turn out to be unexpectedly practical.

♍ VIRGO (Aug. 23-Sept. 22): Here's useful wisdom from the poet Rumi. "Our defects are the ways that glory gets manifested," he said. "Keep looking at the bandaged place. That's where the light enters you." Playwright Harrison David Rivers interprets Rumi's words to mean, "Don't look away from your pain, don't disengage from it, because that pain is the source of your power." I think these perspectives are just what you need to meditate on, Virgo. To promote even more

healing in you, I'll add a further clue from poet Anna Kamienka: "Where your pain is, there your heart lies also." (P.S. Rumi is translated by Coleman Barks; Kamienka by Clare Cavanagh.)

♎ LIBRA (Sept. 23-Oct. 22): Artist David Hockney is proud of how undemanding he is toward his friends and associates. "People tell me they open my e-mails first," he says, "because they aren't demands and you don't need to reply. They're simply for pleasure." He also enjoys giving regular small gifts. "I draw flowers every day and send them to my friends so they get fresh blooms." Hockney seems to share the perspective expressed by author Gail Godwin, who writes, "How easy it was to make people happy, when you didn't want or need anything from them." In accordance with astrological omens, Libra, I suggest you have fun employing these approaches in the coming weeks.

♏ SCORPIO (Oct. 23-Nov. 21): I am not currently a wanderer or voyager or entrepreneur or swashbuckler. But at other times in my life, I have had extensive experience with those roles. So I know secrets about how and why to be a wanderer and voyager and entrepreneur and swashbuckler. And it's clear to me that in the coming weeks you could benefit in unforeseen ways from researching and embodying the roles of curious wanderer and brave voyager and savvy entrepreneur and prudent swashbuckler.

♐ SAGITTARIUS (Nov. 22-Dec. 21): "The best thing one can do when it is raining is let it rain." That brilliant formulation came from poet Henry Wadsworth Longfellow. Does it seem so obvious as to not need mentioning? Bear with me while I draw further meaning from it, and suggest you use it as an inspiring metaphor in the coming weeks. When it rains, Sagittarius, let it rain; don't waste time and emotional energy complaining about the rain. Don't indulge in fruitless fantasizing about how you might stop the rain and how you'd love to stop the rain. In fact, please refrain from defining the rain as a negative event, because after all, it is perfectly natural, and is in fact crucial for making the crops grow and replenishing our water supply. (P.S. Your metaphorical "rain" will be equally useful.)

♑ CAPRICORN (Dec. 22-Jan. 19): "Every true love and friendship is a story of unexpected transformation," writes activist and author Elif Shafak. "If we are the same person before and after we loved, that means we haven't loved enough." I bring this to your attention because you're in a phase when your close alliances should be activating healing changes in your life. If for some reason your alliances are not yet awash in the exciting emotions of redemption and reinvention, get started on instigating experimental acts of intimacy.

♒ AQUARIUS (Jan. 20-Feb. 18): I suspect you will be an especially arousing influence in the coming weeks. You may also be inspiring and disorienting, with unpredictable results. How many transformations will you unleash? How many expectations will you dismantle? How many creative disruptions will you induce in the midst of the daily grind? I hesitate to underestimate the messy beauty you'll stir up or the rambunctious gossip you'll provoke. In any case, I plan to be richly amused by your exploits, and I hope everyone else will be, as well. For best results, I will pray to the Goddess of Productive Fun, begging Her to ensure that the commotions and uproars you catalyze will be in service to love and kindness.

♓ PISCES (Feb. 19-March 20): Gonzo journalist Hunter S. Thompson wasn't always a wild and crazy writer. Early in his career he made an effort to compose respectable, measured prose. When he finally gave up on that project and decided he could "get away with" a more uninhibited style, he described it as being "like falling down an elevator shaft and landing in a pool full of mermaids." I foresee a metaphorically comparable development in your future, Pisces.

HOMEWORK: When they say "Be yourself," which self do they mean? Testify at FreeWillAstrology.com.



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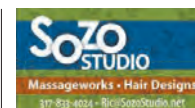


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